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New Connecticut
33.49-Z.7

Photographer: Cathy Dumont

Photo courtesy of Bowers & Merena Galleries

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A NEW VARIETY OF CONNECTICUT COPPER DISCOVERED

Miller 33.49-Z.7

by Ken Mote and Jeff Rock

(TN-158)

The late Walter Breen used to claim that any sort of reference work was obsolete the moment it was written—a fact that one of these authors now knows is true. Just a short while after publication of Corrigenda Millerensis Revisited in the May, 1991 issue of *The Colonial Newsletter,* a new variety of Connecticu t copper has been discovered, making that "up-to-date" list of varieties not–in–Miller now incomplete.

This new variety has been given the designator Miller 33.49-Z.7, and as that attribution number suggests, the obverse is a previously unknown die, married to a known reverse die.

What makes this variety particularly interesting is that the obverse attribution is not completely certain. As can be seen from the photographs on the frontispiece of this issue, the entire right side of the obverse is not struck up, so we really have no idea what the punctuation and/or spelling of the remainder of the legend is like. In the Miller taxonomy the present obverse could actually be part of three known families: obverse 31 (missing the cinquefoil after CONNEC:), obverse 33 (the standard type with one cinquefoil before and one after CONNEC:) or obverse 49 (an extremely rare variant with two cinquefoils before CONNEC: and one cinquefoil after). There is also the faint possibility that the type is of a punctuation and/or spelling not listed by Miller. Unfortunately, until the discovery of another specimen showing complete legends, this is a matter that will still be open to some doubt.

It was decided to place the obverse die in the 33 family for two taxonomical reasons, each of which is fairly compelling. First: the Z.7 reverse is known paired only with obverse dies from the 33 family. Second: no obverse 31 type is married to any Z reverse. This makes a sound argument for assigning it to this particular obverse family, though as noted above, if a better preserved specimen is discovered, this could be revised.

There are a number of key points about the obverse that immediately separate it from any other known die:

1) The position of the first cinquefoil and the A are different from any known variety.
2) There is a little too much space between the A and U of AUCTORI and the U tilts slightly to the right.
3) The R of AUCTORI is high and its tail is close to the base of the 1.
4) The colon after AUCTORI is quite low and leans markedly to the left.
5) Second cinquefoil is nearly equidistant between the colon and the hair and one arm of the cinquefoil points to the top dot of the colon.

The massive area of weakness on the right side of the obverse [which also caused the weakness on the area of the reverse opposite it] is quite intriguing. Michael Hodder is of the opinion that the cause of the weakness is a defective planchet which wasn't thick enough along the right side - - either because of pre-striking flaws or uneven metal flow of the planchet strip before it was cut - - to let the metal flow into the dies. The authors are of the opinion that it might actually be due to damage to the obverse die itself; if something was dropped or pounded onto the die surface it would leave an indentation in that area of the die which would thus be deeper than the incuse designs of the die. If such a die was used to strike a coin the metal flow of the planchet could not possibly fill the damaged area of the die and would leave an area of weakness on the other side

of the coin, just opposite the damage because of the metal flow to the deeper [damaged] obverse die. This theory is helped by the fact that the planchet is actually thicker at the weak area that at the well struck left side of the coin. If the cause of the weakness is actually a damaged die, it would explain the rarity of the variety (as well as why it hasn't been discovered before now). There is no evidence of die breaks or damage on the left obverse, and it seems unlikely that an undamaged die would have such a small output that the present coin could be the only surviving record of its' existence. However, if the damage was to the die and happened rather early in its life, it could suggest that the die was taken out of service as soon as the damage was noticed and that the output was thus relatively small.

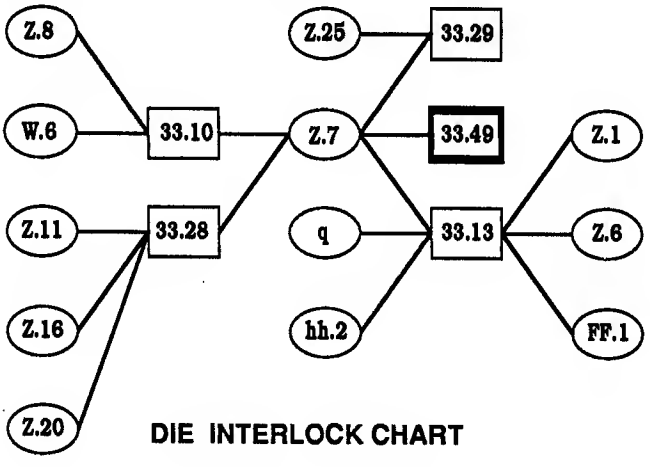
Again, these are just two opinions, and this is a question that can't be given a final answer until another specimen is discovered. If another piece shows the same striking characteristics it would support the latter theory, while a more perfectly struck specimen would support the theory of damage to the planchet. If the coin remains unique then the question is moot.

The coin itself weighs a healthy 150.9 grains and is struck on a slightly oval planchet with maximum diameters of 28.0 x 29.1 mm. Planchet thickness is a maximum of 1.7 mm (at the lower right obverse) and a minimum of 1.1 mm (at the well struck left side of the coin). The reverse die is rotated about 40 degrees.

Die state information remains uncertain. The reverse die was perfect when paired with obverses 33.10 and 33.29. By the time it was paired with obverse 33.13 it had developed a large diagonal crack through the colon after INDE: which angled down towards the branch hand. Die state information is unknown for the unique muling with obverse 33.28, and the weakness on the present coin prevents us from knowing what die state it is and thus figuring out exactly where it fits into the emission sequence.

Interestingly enough, all five varieties that share this reverse are all quite difficult to find: 33.13–Z.7 and 33.29-Z.7 are both R-6, 33.10-Z.7 is a low Rarity 7 and both 33.28-Z.7 and 33.49-Z.7 are unique, giving an estimated population of less than 75 specimens of this obverse die in all die marriages combined. Statistically, that number is quite low for a die that was paired with five different mates and didn't develop any damage until—at the very earliest—the time it was paired with the third obverse.

The Die Interlock Chart, below, is a graphical illustration of how the new discovery fits in with the other known obverses paired with this reverse die, as well as those reverses that are further paired with those obverses, giving a full "generation" of the family of dies.



DIE INTERLOCK CHART

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Planchet cracks or test cuts? **(TN-159)**
•• from Frank Stelmle; Wanamassa, NJ

As a diligent peruser of the high quality auction and sales catalogs that the numismatic business currently produces, I often see little things in the illustrations and written descriptions of the illustrated coins that stimulate some thought or questions. A lot of you without access to large, outstanding collections do this, I am sure. Over the years I have noticed many coins, especially Somer's Island coins or Massachusetts silver, that were described as having planchet cracks or "edge splits" presumably caused during striking. When I examine photographs accompanying the descriptions of many of these coins, often these "cracks" appear too clean and precise to be random products of physical stress. Also, these "cracks" are often found at very systematic places on the coin edges, such as at or near K-3, -6, -9, or -12 (I am using the "K" system of describing the position of some edge feature that is based on the clock with K-3 meaning at the 3 o'clock position as the coin is held normally).

In this note I present a case that many of the planchet "cracks" found on some colonial coins, and other apparently seventeenth century silver or silvered coins, are probably test cuts or notches that were purposely made on the coins. These cuts were probably made by contemporary silver or goldsmiths to assess or confirm a coin's quality. I do not think these notches represent another type of "clipping" to remove some metal for profit, as the missing metal is fairly obvious.

I note below some putative test cuts I have observed on cuts (and usually described as such) on photographs of European (including English) and Latin American silver coins. I define a test cut on a coin as being either a small wedge-shaped or sliver-notch (shaped like a check mark) indentation on a coin's edge (Figure 1). These cuts seem to be smooth edged and do not appear to terminate in a ragged hairline crack that extends further into the planchet, as would be expected of a stress effect. There is another less common type of edge indentation, which is crescent-shaped, that may be a type of test cut (at least in some instances) or actual planchet cracks (Figure 1); I will not discuss this putative type of test cut without further examination of coins with these edge alterations on them.

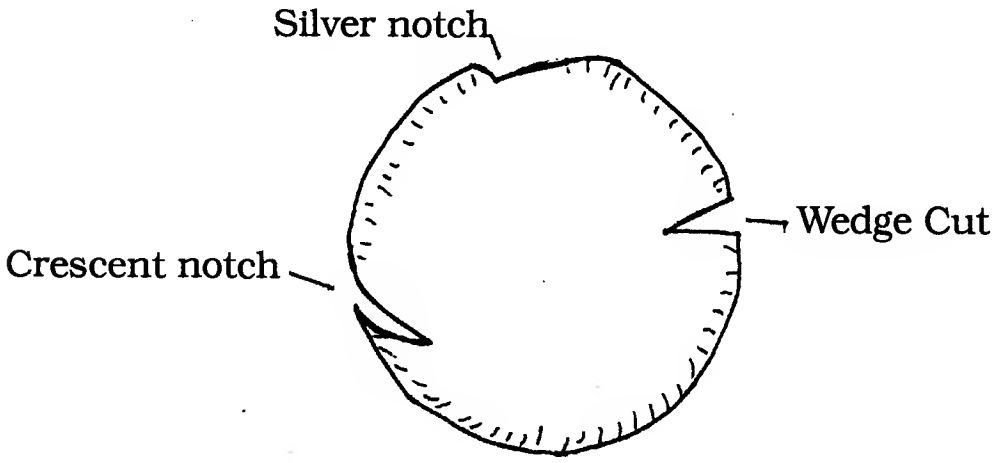

Figure 1. Examples of edge alterations that could be test cuts.

The earliest north American colonials that I have found with test cuts on them are Somer's Island (Bermuda) coinage, interesting enough, despite this series being basically brass. The original silver-wash on these pieces must have been enough to cause some to have a need to test their overall quality; this testing most probably occurred outside Bermuda, as the issue and its content would have been familiar to locals. Some illustrated examples of Somer's coins with putative test cuts (wedged unless otherwise noted) on them are:

Shilling- Oechner [1] lot 925 (K-3 behind pig; K-4 behind ship)
Robinson [2] lot 1 (2 cuts K-2.5/K-9; K-10/K-4)
Foreman [3] lot 1138 (small cut at K-10; K-2)

Six pence-Garrett III [4] lot 1197 (K-3;K-12), the Red Book coin
Norweb I [5] lot 1142 (2 cuts K-3; K-10)
Crosby (1875) [6] plate 1 #2 (K-8.5;K-6)

Three pence-Norweb I [5] lot 1141 ("sliver-notched", K-7.5; K-2)

Two pence-Garrett III [4] lot 1196 (K-7; K-1)
Breen "Encyclopedia"7 #6 (K-7; K-4)

This test cut practice also extended to Massachusetts silver. Some illustrated examples of this coinage with putative test cuts on them are:

Willow tree shilling.- Noe [8] plate IV #11 (K-9; K-8)

Oak tree shilling.- Kleeberg (1992) [9] ANS Catalog #45 (K-3; K-9)

Foreman [3] lot 1141 (small notch K-2; K-11)

Foreman [3] 1142 (K-9; K-3,? cut is questionable)

Oechner [1] lot 931 (K-8.5; K-3.5)

Oak tree 6P - Garrett III [4] lot 1208 (small cut K-3; K-9)

Pine tree shilling. - Garrett III[4] lot 1216 (small cut K-4; K-8)

Picker [10] lot 24 (K-1; K-11)

Picker [10] lot 25 (wedge and sliver cuts at K-4; K-8)

One piece of Lord Baltimore coinage, a large head shilling illustrated in Breen's "Encyclopedia" #64, is found with fairly obvious test cuts at K-6 on obverse and at K-11.5 on the reverse. I have not noticed any test cuts on later, eighteenth century "American" silver, e.g., Chalmers, so the practice might have been restricted to the seventeenth or early eighteenth century, in North America.

Since I am generalizing with mostly un-magnified photographs as a source of evidence, some of my examples listed above may be dubious. I hope those of you with the above mentioned coins

[1] Endnotes on page 1456

will correct any erroneous assessments and will comment further on examples of putative test cuts on other pieces you may have in your collection. To further clarify the issue I would hope that sale catalogers in the future would be more careful in examining seventeenth century "colonial" silver coins and to not be so quick to attribute any alterations to coin edges as striking stress cracks or splits. At a minimum, a careful examination will result in more accurate descriptions. If the presence of these notches are generally found to be purposeful, it suggests that there were some in seventeenth (or later?) century who were suspicious of available silver coinage and felt the need to test its quality. This suspicion might have been stimulated by some "citizen" trying to pass the silver-washed Somer's Island pieces off as good silver or having face value outside of Bermuda. It is improbable but possible that someday some of these test cut patterns could be traced to a particular individual, guild, or period of time and thus add to our understanding of the use of coinage in America.

Endnotes

[1] Stack's September 8 & 9, 1988.
[2] Stack's February 10, 1982.
[3] Stack's May 3 & 4, 1989.
[4] Bowers and Ruddy October 1 & 2, 1980.
[5] Bowers and Merena October 12 & 13, 1987.
[6] Early Coins of America. (reprint 1965 TAMS).
[7] Breen, Walter *Complete Encyclopedia of United States and Colonial Coins.* Doubleday, NY 1988
[8] Noe, S.P. [1973]. *The Silver Coinage of Massachusetts.* Quarterman Publ. MA.
[9] Appendix 1: A catalogue of an exhibition of Massachusetts silver at the American Numismatic Society. pp. 181-214. In: Money of Pre-federal America. American Numismatic Society, NY.
[10] Stack's October 24, 1984.

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W. WOART JUS PACIS Massachusetts Trademan's Token (TN-105B)
from Dennis P. Wierzba, New Providence, NJ

The W. Woart token was discovered by Patron William Anton and reported on p.915 of the CNL (October 1985). Patron Anton linked this tokens' punches with those used on the CONSTELLATIO NOVA coinage. Patron Steven Saari (CNL p. 1022) found a William Woart listed in Boston for the 1790 census. Further research revealed a marriage of William Woart to a Mary Loring on September 24, 1798. No information as the occupation of W. Woart was discovered.

A W. Woart token was auctioned by Coin Galleries on February 10, 1993, lot 2020. The lot description mentions the Patron Anton article in CNL along with the comment "The author states that Woart was a carpenter in Boston, MA". This is new information not previously reported in CNL.

I purchased the Woart token in the Coin Galleries sale. This token is not identical to the one pictured on CNL p. 915 (different centering), making at least two known examples. It is a uniface white metal token, weighing 146.5 grains and 28.7 mm in diameter. There is a small punch mark near the indian's headress.

Any additional information available on W. Woart from CNL patrons will be appreciated.

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WOOD'S HIBERNIA FARTHINGS
An Analysis & Categorization

by
Sydney F. Martin; Doylestown, PA

(TN-160)

1. INTRODUCTION and PURPOSE

The purpose of this paper is to develop a taxonomy for Wood's Hibernia Farthings. If such a scheme is adopted, it will facilitate collectors in precisely describing their specimens, a situation which has not been the case as demonstrated by even the best auction catalog descriptions of these coins.* Let us begin by examining the times and circumstances of the issuance of these coins.[1,2,3,4]

William Wood was a wealthy man, whose family owned copper and tin mines in England; further, he was well connected with the royal court, and had relatives in positions of considerable power. He decided to convince King George I to grant him a monopoly in coining halfpence and farthings for Ireland, which suffered from an on-going and critical shortage of subsidiary coins. Mr. Wood's motives for deciding to become a minter were purely financial — he could profitably produce coins having a face value considerably in excess of the bullion value of the metal, while simultaneously supporting the family mining businesses. He enlisted the assistance of the King's mistress, the Duchess of Kendal, to obtain such a monopoly, known as a "patent." They were successful, and the King signed such a patent on 16 June 1722 (it was ratified by the House of Commons on 22 July 1722). However, the Duchess "double-crossed" Mr. Wood, intercepting the patent as soon as it was signed and holding it ransom. She demanded 10,000£ from Mr. Wood to release it, which he paid with great reluctance.

1722 was taken up in preparing dies, setting up the mint (in London), and generally getting ready for a reasonably large operation. Coinage actually began in early 1723 (though some pieces are dated 1722). When sufficient stocks had been made consistent with the terms of the patent, they were shipped to Ireland. The result was trouble. In a nutshell, the Irish would not accept the coins, claiming they were of poor quality and severely underweight (such allegations were subsequently proven false). However, the real reason for their reluctance to accept them lay in the English-Irish politics of the period. Ireland wanted to be considered as self-regulatory, whereas England wanted to treat them as a subject nation. In granting the patent, the King and the English Parliament had neither consulted with, nor given notice to, the Irish Parliament or the Lord Lieutenant of Ireland.

A fierce resistance against using Wood's coins developed, culminating with the Irish Parliament petitioning (27/28 September 1723) the King to withdraw the coins. This did not sit very well with Mr. Wood, and he penned and published some rather strong articles attacking his Irish detractors (e.g., in the *Flying Post* of 8 October 1723), further exacerbating the situation. In any case, the King refused to grant the Irish petition.

About this time, Jonathan Swift, Dean of St. Patrick's in Dublin and author of such classics as Gulliver's Travels, took up the cause against Wood's coinage. During 1724, Dean Swift systematically — and quite personally — attacked Mr. Wood through a series of "letters" written

*I have begun developing the same kind of schema for Wood's Hibernia Halfpence and for his Rosa Americana coins as well.

[1,2,3,4]Bibliography on page 1464

and published under the pen name "M. B. Drapier" (the collected works were published as *The Drapier's Letters*). These letters further incensed the Irish, resulting in numerous broadsides, poems, testimonials, and songs encouraging complete rejection of the coins. Though angry, Mr. Wood did not help matters by making such statements as "[I'll] cram this brass down their [Irish] throats."

With the coins not circulating, and immense resources tied up in the venture, coinage ceased in March of 1724. In 1725 William Wood resigned the patent to the crown (in return for 9,000£ paid in three annual installments). Following this, no coins were made for Ireland until in 1736, at which time the Wood's coinage was officially withdrawn, having never circulated to any degree. Speculators purchased them at bullion value and shipped them to the American colonies, where they would pass at a nominal value considerably in excess of bullion. Judging from coin hoards found in the U.S., they enjoyed wide and heavy circulation here; indeed, it has been reported that they continued to circulate until the Civil War.

Though not made for the North American colonies, these coins are now generally accepted as "colonials" by reason of their extensive usage here.

2. BASIC TYPES

The concepts of "type," "subtype," and "variety" are somewhat confusing when applied to colonial coins in general and to Wood's Hibernias in particular. I offer the following:

TYPE — By "type" is meant a distinctly different style (figure, legends, etc.) of obverse or reverse.

SUBTYPE — Within a given type, there may be easily discernible, rather major "subtypes," generally arising from distinctive device punches (e.g., differing number of harp strings).

VARIETY— A "variety" exists when all legends, devices/figures, and punctuation are the same, but slight differences exist in their placement, form, or alignment (primarily attributable to the human factor introduced when the die sinker prepared dies using discrete device and letter punches).*

Five obverse types and seven reverse types are found on Wood's Hibernia farthings. These are summarized in Tables 1 and 2, respectively. I have observed no subtypes within obverse types. For reverses, Table 2 also shows the subtypes encountered; however, note that there are no subtypes shown for other than type B reverses. Particularly in the case of reverses A, C, and D, one would expect to encounter different Hibernia device punches — probably with different numbers of harp strings. I have not examined enough of these A/C/D reverses to be sure, nor are typical catalog pictures of them of sufficient resolution to enable me to determine such information. If such subtypes are encountered, they will be given unique, lower case letter designators. Until such time, the type identification alone will be used.

*Overstruck letters and dates are considered to be varieties rather than subtypes, as are the same type dies made solely with different letter punches.

TYPE	DESCRIPTION OF DEVICES	DESCRIPTION OF LEGEND
1	Laureate head of George I facing right. Small head -- 17mm from top of head to truncation of neck.	GEORGIUS • D : G : REX •
2	Same	GEORGIUS • DEI • GRATIA • REX •
3	Same	GEORGIUS • DEI • GRATIA • REX •
4	Laureate head of George I facing right. Large head -- 21mm from top of head to truncation of neck. Head is broad with flowing curls. Coin is of larger diameter than normal (24.3mm versus ≈21mm).	GEORGIUS • DEI : GRA
5	Same type of head as 4, though head is a smaller 18mm -- due to 21mm diameter coin.	GEORGIUS • DEI : GRA • REX

OBSERVATIONS:

(1) On Obverse 4, the dies seem to have plugged up often. For example, on some examples, various parts of the punctuation will not show (e.g., the colon will look like only a stop or will not show at all). Sometimes, letters are filled. I do not believe these constitute separate types or even subtypes (they are more like die states).

(2) On obverse 2, there is 3mm between the "I" and the center of the stop, and 2mm between the center of the stop and the "G".

TABLE 1 -- TYPES OF OBVERSES

TYPE & SUBTYPE	TYPE DESCRIPTION		SUBTYPE DISCRIMINATOR
	Device Explanation	Legend	
A	Hibernia seated to the left, playing a harp to her right. [This is called "Harp Left" due to position as seen by the viewer.]	• HIBERNIA • 1722	
Ba	Seated figure of Hibernia leaning left on a harp; holding a palm-branch in her right hand. [This is called "Harp Right" due to position as seen by the viewer.]	HIBERNIA • 1723 •	9 Harp Strings
Bb	same	same	10 Harp Strings
Bc	same	same	11 Harp Strings
Bd	same	same	12 Harp Strings
C	same	HIBERNIA • 1724 •	
D	same	HIBERNIA • 1724	
E	Hibernia seated to left, holding a large orb in her right hand; her left arm supports a spear and rests on a shield bearing the rose and thistle.	*No legends at all.*	
F	Seated figure of Hibernia leaning left on a harp; holds a palm-branch in her right hand (as Ba through D).	HIBERNIA • / 1724 *Date under exergue line.*	
G	Trident and scepter crossed and united by a triple "knot."	REGIT * UNUS * UTROQUE 1724 *"*" = seven petal flower.*	

TABLE 2 -- TYPES AND SUBTYPES OF REVERSES

Obverse types are denoted by an Arabic number, while in the case of reverses, the type is an upper case letter. (This conforms to type representation conventions first proposed by Crosby and used with most categorized colonial coins — Connecticut Coppers, Fugio Cents, etc.). Thus, when dealing only with types (as opposed to subtypes and varieties), we can indicate an obverse-reverse die pair by showing the obverse and reverse indicators separated by a "-" as in 3-B (which would indicate a Wood's Hibernia farthing with obverse lettering "GEORGIUS · DEI · GRATIA · REX ·" and a 1723 Harp Right reverse. If one wishes to consider subtypes, it follows that the designator would be of the form "3-Ba" (same as 3-B but noted as having nine harpstrings). Though I am working on identifying all the varieties that I can, this paper will deal only with types and subtypes — to be followed by one addressing varieties sometime in the future.*

For interest, and to demonstrate the lack of a consistent method for referring to die combinations, let us examine other nomenclatures that have been used by earlier writers. This is summarized in Table 3, (page 1461) which shows all known obverse/reverse combinations using my identification system in the first column. The second column is the Breen number[2] for that combination, the third column is the Nelson indicator[3], and the fourth column is the Seaby[5] (Seaby is a noted author dealing with coins of Great Britain; Wood's Hibernia pieces are also considered to be Irish) indicator. The fifth column gives a citation for where a picture of that combination can be found, using the more famous colonial coin auctions as a source[6,7,8,9]. Finally, in the sixth column is indicated whether the type is generally considered to be a pattern, a mule, or other "non-coinage" emission.

It is clear from Table 3 that my assertion that no categorization scheme has been developed which begins to address the various obverse/reverse type combinations is correct. Breen, Nelson, and Seaby seem more interested in generic categorizations.

I will introduce one additional notation convention. Because earlier writers have not recognized these types/subtypes, citations in catalogs provide descriptions limited to (for example) "1723 - Harp Right" (and further, the associated pictures do not have the resolution necessary to count harp strings and see other fine detail). Sometimes, such information can still be useful, and I will denote such specimens following the convention (by way of illustration) 3-HR23, where "3" = obverse 3, "HR" = harp right, and "23" = 1723.

*From a nomenclature viewpoint, if "N" is the obverse type, with "M" being the reverse type and "j" the reverse subtype, then a complete coin descriptor would be N.q-Mj.p, where "q" and "p" are variety numbers for the N and M obverse and reverse, respectively.

Table 3 >>>>>

Martin	Breen	Nelson	Seaby	Examples	Notes
1-A	168	2	H-189	Norweb #3422, Garrett #1257, Roper #99, Taylor #2011	Pattern
1-Bc	169	6	H-190	Garrett #1261, Norweb #3449	Pattern
2-Bc	170	----	----	Breen 170 (picture)	Pattern
2-Bd	170	----	----	Author's collection	Pattern
3-Ba	172	7	H-191	Roper #112	
3-Bb	172	7	H-191	Roper #113	
3-Bc	172	7	H-191	Roper #115	
3-Bd	172	7	H-191	Roper #117	
3-C	175	10	----	Norweb #3490; Roper #122	
3-D	177	----	----	Roper #124	
4-E	----	18	----	Roper #129 (1st stop filled), Garrett #1264, Norweb #3489	Pattern
5-F	----	12	----	Nelson Plate I	Pattern
5-G	----	14	----	Nelson Plate I (#10)	Pattern
F-G	----	17	----	Nelson Plate I	Mule

NOTES:

- On combination 1-Bc, there is usually a reverse die break through the "NIA". This die break is also seen on 2-Bc. The status of 1-Bc as a pattern is questionable (see discussion at Norweb #3449) since several specimens have recently turned up.
- On the obverse of 2-Bc, all that I have seen have the first "G" with a die chip. Some authors refer to it as a pattern, but I doubt this, as I have seen many examples; rather, I think it is so similar to Obverse 3 that most collectors do not realize there is a difference.
- The only 2-Bd I have encountered is a cast copy rather than an original coin.
- I have found no photos of 5-F, 5-G, or F-G, causing me to wonder if Nelson may have erred.

TABLE 3 -- COMPARISON OF VARIOUS NOMENCLATURES

4. OFF-METAL STRIKINGS AND SPECIAL PRESENTATION PIECES

Breen states (see discussion at Breen #178) that a jumbo piedfort 1724 farthing exists. The die types are not given, but it is certain to be an Obverse 3, Harp Right. Several silver examples exist or are authoritatively reported. The ones I have seen, or can identify sufficiently well from photographs, have their die pairs listed in Table 4.

Date	Type	I.D. Nos.	Example Pictured
1723	3-Bc	Breen 173	Norweb #3447
1723	3-Bd	Breen 173	Norweb #3448
1724	No die types given (probably 3-C)	Breen 176	
1724	3-C	Nelson 10	
1724	5-F	Nelson 12	

Collectors should beware of silver-plated examples. Specific gravity tests will indicate if the apparent metal type is, in fact, silver.

TABLE 4 -- SILVER FARTHINGS

Nelson lists several other off-metal strikings and presentation (proof) pieces as:

Nelson No.	Martin No.	Characteristic
7	3-HR23	Silver and copper proofs
14	5-G	Copper proofs
18	4-E	Bath metal example

Bath metal is a brass-like metal consisting of 75% copper, 24.7% zinc, and 0.3% silver. When newly minted it looks like brass, but quickly becomes dark and worn looking, often appearing cast. Its significance is that Rosa Americana coins (also made by our William Wood under royal patent) were struck on bath metal.

5. RARITY

Table 5 estimates rarity by obverse/reverse combinations, using the "normal" convention of R1 (common) through R8 (one or two specimens known). Terminology of the cataloger is used; if they did not show/describe a rarity, none is indicated.

Obverse - Reverse	Breen[2]	Norweb[6]	Roper[9]	Taylor[7]	Martin Comments
1-A	R7	R6+	Very Rare	High R6	
1-Bc	R6	---	Rare	NR	
2-Bc	R6	NR	NR	NR	Probably R4 - R5 (I have seen a lot).
2-Bd		NR	NR	NR	Probably R6+
3-Ba	R1	See Note 3	---	See Note 3	My observations suggest that, in order of
3-Bb			---		increasing scarcity: 3-Bc, 3-Bb, 3-Bd,
3-Bc			---		3-Ba. None are particularly rare.
3-Bd			NR		
3-C	R6	Scarcer than 3-D	Difficult	NR	
3-D	R6	NR	Difficult	NR	
3-HR24	R7	NR	NR	NR	Jumbo Piedfort. (R8)
4-E	NR	R7+	Ex Rare	NR	
5-F	NR	NR	NR	NR	Reported by Nelson (No. 12). (R8?)
5-G	NR	NR	NR	NR	Reported by Nelson (No. 14). (R8?)
F-G	NR	NR	NR	NR	Reported by Nelson. (R8?)
Silver					
2-HR23	R7	NR	NR	NR	
3-HR23	R6				
3-Bc		R6	Very Rare	NR	
3-Bd		R7	NR	NR	
3-C	R7	NR	NR	NR	
5-F	NR	NR	NR	NR	Reported by Nelson (probably R8)

NOTES: (1) NR = Not represented in the book/auction.
(2) --- = Represented but no rarity indicator given, presumed common.
(3) Norweb and Taylor both had 3-HR23 types, without indicating rarity.

TABLE 5 – RARITY FACTORS BY TYPE

6. TECHNICAL DATA

Farthings were coined in copper in London and shipped to Bristol for trans-shipment to Ireland (Wood's mint for coining Rosa Americana pieces was located in Bristol, and provided a base of operations). Wood's Hibernia farthings range in weight from about 50 grains to about 67 grains (nominally, they should have been minted at 120/pound = 58.33 grains each). Their diameters range from 21.2 to 22.2 millimeters (with the exception of the 4-E pattern, which measures approximately 24.3mm in diameter). They were designed to have a coinage orientation, though actual rotations vary from 160° to 190°. (See notes at Norweb farthing lots, especially #3450). Though probable that coins are found outside these ranges, they should be regarded as unusual.

Early 1722 farthings sometimes show edge file marks ("rounding marks") similar to those encountered on Rosa Americana pieces. Such rounding marks occur on planchets that appear to have been cast. Occasionally, one sees farthings that are slightly out-of-round, though I have never seen either major off-center or multiple strike errors. Clipped planchets and straight edges are not common. Planchet quality is quite good, with major problems (striae, cracks, holes) not often encountered. However, dies seemed to have been used to the point of disintegration, as can be noted from: (1) numerous late-state dies showing heavy rusting in the fields and/or chipping around the edges and letters, and (2) frequently encountered examples showing extensive die cracking almost to the point of fragmentation.

Quite often, there is a small dot on the reverse immediately in front of Hibernia's belt (it almost looks like a belt-buckle). It is evidently a centering punch mark used by the die setter to establish true circular patterns.

Die emission sequences are interesting, but not what one would expect. For example: some obverse dies used with 1723 reverses, then later with 1724 reverses, and still later with other 1723 reverses, once again (with "later" being empirically determined by reference to die cracks, rusting, and wear).

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Evasion Hybrids: A Commentary on Counterfeit Halfpence & Farthings (TN-161)
•• from Byron K. Weston, Julian, PA

A few years ago I obtained a crudely styled counterfeit George III halfpence from England. I believe this "copper" presents a good follow-up item to CNL Technical Notes 86 and 89 because it represents a crude style contemporaneous counterfeit of English origin. (My reason for believing it to be of English provenance is stated later in this paper). TN-86 appeared in CNL No. 55, page 686, and was titled "Two Coppers of Possible American Origin." TN-89 appeared in CNL No. 57, page 705, and was titled "Banana Nose Satirical Halfpenny." All three coppers, which are illustrated in the referenced Technical Notes, are struck from crudely engraved dies.

2.0X
CNL Photofile
Counterfeit George III Halfpence of 177?

Shield
Enlarged

My George III counterfeit halfpence specimen (shown above) is well worn and undoubtedly encountered considerable circulation; in addition, it has recently been cleaned. Of particular interest is Britannia's shield on the reverse. The shield's outline is very rectangular in shape and the crossbars of the British Union (The Crosses of St. Andrew and St. George) are constructed of parallel lines. Although the date is incomplete, both Jim Spilman and Mike Ringo believe that it is "1775." This happens to be the same date as another counterfeit halfpence with the same style rectangular shield that is plated in William Anton's and Bruce Kesse's *Forgotten Coins of the North American Colonies* (3) and is labeled No. 15.

2X
Anton No. 15
CNL Photofile; Courtesy of William T. Anton, Jr.

The authors believe that No. 15 is of American manufacture. Mike Ringo, however, has examined my specimen and believes that it may be tied by die and/or punch linkage to several varieties of Evasion coppers. This indicates that my specimen is of English origin. Here we have disagreement between students of counterfeit halfpence over the origin of similarly styled halfpence. I hope that this disagreement may cause a few brave souls who have taken on the study of these contemporaneous counterfeits to reevaluate the provenance of such pieces.

2X
Weston No. 13
Photo by Mike Ringo

Another specimen in my collection, Weston No.13 which is shown above, is less crude and of a somewhat more sophisticated style. Mike Ringo believes this may also be tied to Evasion coppers by die and/or punch linkage. Thus, we have two counterfeit halfpence, one crudely made and the other more sophisticated, both of which may be die and/or punch linked to Evasion coppers. An assumption that counterfeit coppers are of American manufacture based solely on crudeness of style should not be made. This assumption was suggested concerning two of the three specimens illustrated in TN-86 and TN-89. The evidence is circumstantial and speculative and may possibly be countered on every point made in favor of their American manufacture.

Many such pieces probably circulated in both England and America. Proof as to their true origin cannot, today, be established with any certainty, including identification with the country in which they may have been acquired. Any counterfeit that cannot be tied to known counterfeit American halfpence (Atlee halfpence), English counterfeits or Evasion coppers should be categorized as "anonymous counterfeits" until more convincing evidence of their individual provenance can be established. To maintain a sense of objectivity, my own studies suggest that many old notions and assumptions must be thrown out.

I believe that a distinction must be made when Evasion coppers are linked to counterfeit halfpence or farthings. I prefer to call these counterfeit coppers Evasion Hybrids. Their links with Evasion coppers may eventually establish the true provenance for many of these counterfeit halfpence and farthings, whether they are presently suspected of being of American or English origin.

2X
Vlack 14-84A
Courtesy of
William T. Anton, Jr.

I also believe that there is not sufficient evidence concerning the claim that Vlack 14-84A is of American manufacture. Although this piece is listed by Vlack (1) and Newman (2) as American in origin, it was also listed by D.T. Batty as number 3826 in his catalog of ...the *Copper Coinage of Great Britain, Ireland, British Isles and Colonies.* Extant specimens of Vlack 14-84A have been located in both England and North America and without further evidence to connect it with either English pieces or the known American counterfeits, this piece should only be considered to be of anonymous origin.

Vlack 10-77A
Courtesy of Robert A. Vlack

Reverse of Anton 134
Courtesy of William T. Anton, Jr.

2X
CNL Photofile

Another point of contention is the use of single or solid crossbars in the British Union on Britannia's shield. Single crossbars should not be assumed to indicate American manufacture. Vlack 10-77A, which has single crossbars, is not linked to either Atlee halfpence or Confederation coppers. No. 134 from Anton and Kesse's photo plates has solid crossbars, much like those found on Vermont bust right coppers and Atlee halfpence. This similarity is not conclusive proof of American manufacture. Therefore, these two coppers should also be considered as anonymous.

There is still considerable misunderstanding and misconception concerning the counterfeit halfpence and farthings. I believe that we may be repeating past mistakes, similar to the time when Evasion coppers were misrepresented and sold as "Pennsylvania Bungtowns." It would be, perhaps, more romantic for American collectors to sway such an argument to their favor based solely on crudeness of style. Although these new misconceptions are unintentional, this history should not be allowed to repeat itself.

Any study of counterfeit halfpence and farthings should be all inclusive, regardless of the suspected origin of the specimens, including those pieces believed to have been produced in Canada. Although there has been considerable research accomplished concerning true North American issues, research on counterfeit halfpence and farthings, as a whole, has barely scratched the surface. I might add that Irish counterfeits should be included in such studies, as I also believe that die and/or punch linkings will eventually be made with several of these pieces.

This short paper is written and presented with the hope of spurring further discussion, interest and research into these numismatic curiosities. I consider these contemporaneous counterfeits to be of the first magnitude in importance to North American as well as British numismatics.

(1) Bibliography on page 1468

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EDITOR's COMMENTS

For many years ye Editor has asked the question of anyone who would listen "what determines that one imitation halfpence (non-Machin) is of American manufacture and another is of British manufacture?" The only rather reluctant answer that he has ever received is summarized as, "well - - it is the crudeness of the workmanship; the English and Irish and Scotch were much more highly skilled craftsmen!"

That does not seem to be a good answer. In this introductory paper Bryon Weston is suggesting that some imitation halfpence of "American" manufacture may be die or punched linked with the now well known British Evasion Halfpence, and/or stylistically linked with other imitation British halfpence varieties, and that if such do in fact exist, they should be designated as Evasion Hybrids; otherwise, they should be designated as Anonymous Halfpence, rather that American or British!

So far we are unable to offer positive proof of this theory, but eyeball comparisons certainly suggest that it may be valid. Positive proof can only come from high accuracy optical comparison techniques via computer or photographic FilmPrints, and this detailed and very time consuming work has yet to be accomplished. The message here is, I believe, let us be on the lookout for specific specimens to be tested one against another. **JCS**

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Daniel Freidus whom you will meet in our new feature from the INTERNET beginning on page 1477 is requesting that CNL Patrons assist him in locating and identifying as many extant Higley Coppers as possible, as well as specimen weights, provenance, and other distinguishing features. These are tucked away in personal collections, historical society collections, museum collections and who knows where else? He plans to conduct additional research on this series and needs to obtain such information in order to expand his computer database on this series. All information furnished to him will be treated as confidential. **JCS**

His address:

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or e-mail
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ASK the EDITORS

To begin, in this issue, here is a new input on **AE-10** from Associate Editor Phil Mossman.

AE-10 Gleanings from the *Quebec Gazette*

(See CNL No. 96, page 1409)

The contribution from Chris Faulkner was very interesting. I, too, have enjoyed reading old newspapers but become very frustrated when I find an isolated comment about some proposed coinage without follow up or other further clue as to the accuracy of the report. A prime example of being left in the lurch without any additional substantiation occurred in the solitary 1776 account of the proposed Continental copper currency about which nothing more was ever written.

Regarding *Quebec Gazette*, No. 51, this is the first reference I've encountered concerning a 1765 scheme to mint silver three-penny pieces. Likewise, the 1766 report (No. 114) pertaining to the New York halfpence was equally unknown to me. If these proposals had been seriously considered by the Tower Mint, I would have expected that Rogers Ruding would have quoted them in his exhaustive text, *Annals of the Coinage of Great Britain and its Dependencies* (London 1840, 3rd. ed.).

Both those news items uncovered by Mr. Faulkner stimulated my curiosity to search the New York papers of the period which are available on microfilm at the University of Maine library. I was curious to see whether the story was considered newsworthy enough by our papers to have merited reprinting here. I was unable to find that the 1765 report concerning the silver three-penny pieces had been picked up by any of the Boston or New York papers. However, the news of the New York halfpence was carried in *The New-York Gazette*, #404, of Monday, December 29, 1766 to January 5, 1767. The item was identical except the dateline was London, October 23, 1766. Similarly, *The New-York Journal [or General Advertiser]* #1253 of Thursday, January 8, 1767 copied the same story. I could find no follow up in either paper over the next several months.

When one starts searching old papers, other serendipitous discoveries are not unusual. While reading *The New-York Journal Supplement*, #1254, of Saturday, January 17, 1767, I came across another interesting bit of information datelined London, November 3, 1766.

> We hear the Colony Agents intend to make Application to Parliament for Leave to establish Mints for the coining of silver currency in America [When they can get the Metal.]

This apparently was another proposal to provide money for the colonies which, as would be expected, never survived the planning phase. A colonial mint, or another other financial incentive which would have been advantageous to the economic development of the plantations, would have been strictly against the tenants of mercantilism and thereby denied by Parliament.

The third item, No. 125, is a well known fact. It describes a paper money scheme proposed by Benjamin Franklin, Richard Jackson, and Thomas Pownall to establish a colonial based land bank to be financed by capital loaned from the Bank of England. This continental bank was to have a branch in each colony but to be centrally controlled from England. Its legal tender notes, issued at 5% interest, were envisioned to circulate throughout all the colonies but would not be valid for sterling debts. The idea for this bank was first proposed in 1754 as a response to the restrictions of the Currency Act of 1751,

imposed by Parliament to restrict the inflationary paper money practices of the Rhode Island land bank. The concept of the intercolonial land bank had further impetus after imposition of the Currency Act of 1764 whose primary purpose was to ensure that sterling debts not be paid in depreciated currencies. The less than subtle motive of the English government in all this legislation was to guarantee that British investment in North America be protected. After years of debate, the plan was submitted to Parliament in 1767, but was defeated. The the entire proposition was abandoned as the rapport between the colonies and the mother country deteriorated and the Revolution occurred.

E. James Ferguson, "Currency Finance: An Interpretation of Colonial Monetary Practices", *William and Mary Quarterly*, X, April, 1953, p. 179.

_____, *The Power of the Purse* (Chapel Hill, 1961) p. 23-4.

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And here is another important **AE-10** observation.
This from Eric P. Newman
of St. Louis, MO

I believe I have a solution to part of **AE-10.**

The *Quebec Gazette* of March 9, 1767 reports Oct. 24, 1766 news from London that "In a few days will begin to be struck at the Tower, Fifty tons of Half-Pence for the use of the City and Colony of New York."

I find that a mintage of copper coin under George III for Ireland dated 1766 was struck, that the contract was for fifty tons at the Tower Mint in London and that only half pence were struck. No copper coinage was otherwise struck at the Tower Mint in 1766. Those factors ought to be enough to clarify the garbled news.

The words "City and Colony" with respect to New York are obviously overlapping and confused. In addition York rhymes with Cork.

The halfpence and farthing coinage for Ireland by the Royal Mint is set out in tabular form in *A New History of the Royal Mint* (London 1992) p. 438, this portion having been written by G.P. Dyer and Peter P. Gaspar.

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And here is yet another
new input on **AE-11** This
one from Associate
Editor Phil Mossman.

AE-11 Farthings in America

(See CNL No. 96, page 1409)

Michael Oppenheim asks an excellent question. In my years of research, I, too, found very little specific information concerning the circulation of farthings, either regal or counterfeit, in British North America. I'm sure that both official and bogus farthings passed in the colonies along with their halfpence counterparts. In fact, two chapters of my book discuss this subject, first as I explore the development of copper coinages in general, both counterfeit and regal, and then the specific circulation of the copper medium in the post-Revolutionary period, culminating in the Coppers Panic. Invariably, all my information is compiled from reports concerning copper halfpence.

There is specific mention of the Charles I farthing tokens which were demonetized in Massachusetts in 1635. While these tiny coins were widely counterfeited in England, I found no indication of a colonial circulation of these forgeries. A 1698 report from Philadelphia regarding the proposed importation of "lead and pewter farthings and halfpence" to the colonies is one which I interpreted as a reference to the unsuccessful tin coinages of the late 17th century. The threat to dump this

unwanted money in the plantations never materialized. In generic terms it is stated that £69,000 in English farthings and halfpence were exported to America between 1695 and 1775, or about 17.5% of the total Tower Mint output. In the earlier years, about one-seventh the value of any issue was in farthings, in later years this amount was one-tenth, while from 1770 to 1775, this fraction was further reduced to one-fourteenth. If regal coppers were exported to America in these ratios, one would still anticipate a fairly sizeable farthing population. The 424,032 farthings in the 1749 shipment on the "Mermaid" comprised about one-fifth the total value of all the coppers received. Nonetheless, reference to farthings in the colonies remains quite scanty, and when it does occur, it is usually in connection with halfpence. During the Coppers Panic, I recall no specific mention of farthings but only of halfpence and "coppers," in which context "coppers" can only mean halfpence.

In regard to counterfeit coppers, farthing forgeries are decidedly less common than halfpence. Since smaller coins are more costly and difficult to manufacture in relationship to their market value, it is understandable why clandestine operations would not put so much effort into a less profitable venture. This is a prime reason why counterfeit farthings are so scarce and certainly are not found in the same ratio as regal farthings to halfpence. However, a large variety counterfeit farthings were manufactured for all monarchs as evidenced from the Batty collection. I have two counterfeit George II farthings, one is a 1749-dated cast counterfeit while the second is a crude die-struck variety pictured as Fig. 32a in my book. Although this latter piece is a barbarous obverse brockage of poor technical quality weighing a mere 15.4 grains, I agree with Mr. Oppenheim that inferior workmanship *per se* does not confer an American origin to such coppers without other supporting evidence. My five George III counterfeit farthings are all die-struck in the Birmingham style. I will continue to keep a lookout for further information about the circulation of counterfeit farthings in British North America. This subject is just another one of those areas in colonial numismatics about which little factual data exists and what we think we know is inferred and extrapolated from the sizable fund of knowledge about halfpence.

Batty, D.T., *Batty's Descriptive Catalogue of the Copper Coinage of Great Britain, Ireland, British Isles, and Colonies, Local & Private Tokens, Jettons &c.* (Manchester, 1886), vol.3, Regal Issues.

* * *

And here is
a new input on **AE-12**
from Jeffery Rest of Lisle, IL

AE-12 Edges on the Washington "Born Virginia" Tokens

(See CNL No. 96, page 1410)

Special Note: We mislabeled this category in CNL No. 96 as AE-9 which duplicated that designator on page 1408. Please mark this correction in your copies. (i.e. Change AE-9 to AE -12 on page 1410, ONLY) JCS

I have a comment regarding Mike Hodder's response to **AE-12**: The Edges on the Washington "Born Virginia" tokens. Mike states that "Maybe Steve is right and Baker 60/59 is the lettered edge kind while Baker 60 is the plain edge one." I personally have examined the Baker 60/59 in Stack's May 5, 6, 1993 sale (lot 80, ex. Virgil M. Brand collection). Although the lot description claims that it has a lettered edge, it DOES NOT !

* * *

Here is another new question
from
Jeff Rest of Leslie, IL

AE-13 The Washington "SUCCESS" Token

Can the Editors provide some guidance to the novice as how to carry out numismatic research? Specifically, in Breen's encyclopedia, he indicates that the Washington SUCCESS tokens were Circa 1792-1795: "The only evidence the tokens provide about their period of issue is the reverse Device which shows the All-Seeing Eye in glory, with 15 stars for the 15 states in the Union: an obvious allusion to the old CONSTELLATIO NOVA device of 1783-85, and evidence of manufacture during 1792-1795, as Tennessee became the sixteenth state June 1, 1796. "

Bowers and Merena in describing lot 5169 in their catalogue of the Four Landmark Collections auction held March 27-31, 1989 remark that "As we state in our description of the similar pieces in the Garrett Collection, Part IV, the Washington 'SUCCESS' pieces are quite unlike regular American coinage of the time so far as size, appearance, and composition are concerned. . . the general fabric closely resembles the 'spielmarke' pieces issued in Germany in the mid 19th century. The exact origin, nature, and purpose of these pieces is still a mystery. We find it hard to agree with those who attribute it to the 1790's."

What techniques, resources and methodology can the Editors recommend be applied toward the resolution of the above numismatic mystery?

from Mike Hodder

The Washington Success tokens are a curious species of numismatics. Alphaeus Albert didn't include them in his monograph on Washington historical buttons. Baker was very cautious in his description, saying only that they were "said" to be from the second inauguration. Snowden considered them to be contemporary with Washington but on no evidence. Dave Bowers wrote in Garrett IV that he thought the tokens' fabric was wrong for the 1790's and he echoed his opinion in the "Four Landmarks" sale of 1989. George Fuld agrees with Bowers.

Walter Breen's opinion about their dating isn't worth much at all, since it is based upon his wishful thinking supported only by the superficial iconography of the types.

I've found a mention in the second McCoy Sale (W.E. Woodward, May 1864) of a Success token described as being from Washington's second inaugural and which was said to have been "long known in Mr. Colburn's Collection" [Jeremiah Colburn (1815-91), began collecting in 1830, one of the AJN's editors 1870-91]. This doesn't mean too much on its face, either, except that these pieces were around enough in the 1860's to be unremarkable.

Personally, I don't think they're as late as the mid-19th century but I also don't feel they're as old as the late 18th. 1799 seems to me to be too early for them. 1824 feels better, based on their fabric. 1860 seems too late, especially since they'd been around long enough for Woodward, and Snowden to feel they were old.

You ask "What techniques, resources and methodology can the Editors recommend be applied toward the resolution of [this] numismatic mystery?" In the absence of a date on the tokens or die linkages to other, known dated, tokens; and in the apparent absence of documentary evidence; the only other numismatic avenue of research I can think of just now is the evidence of fabric, method of manufacture, and skill of execution. Since these are nearly as much impressionistic as they are scientific, my suspicion is that there will always be differences of opinion about the Washington Success tokens. **MJH**

more on AE-13 >>>>

from ye Editor

In the absence of some serendipitous discovery such as specific records pertaining to the production of these tokens, about the only methodical approach to solving such a problem is that of library research. This technique is becoming easier as time goes by as more and more books, journals and newspaper files are converted to digitized data files which can be searched by computer techniques. If that technique is not available, then the old fashioned approach of digging through books and microfilm in library files is about all that can be accomplished.

The results of one such search appears in CNL No. 67 on page 859 where is pictured an illustration, from an obscure German handbook published in the year 1784, of the 1776 Continental Currency Coinage! This singular article permits one to establish the mintage date of these specimens somewhere within a nine year time span of 1776 to 1784!

Let's use this same general approach for the undated Washington "Success" token. Washington was first elected president on February 4, 1789 and most numismatists have argued that the "Success" token probably commemorates his first or second inauguration; however, ye Editor believes that an earlier date is both logical and suggested by the legends.

In 1786 Washington had written "We are fast verging to anarchy and confusion" and finally in 1787 the States agreed to call a meeting to consider revising the weak and ineffective Articles of Confederation. Washington attended the Constitutional Convention as head of the Virginia delegation and, when the convention opened on May 25, 1787, Washington was elected *president of the convention.* At this point in time, the circumstances are such that the phrases "Washington President" and "Success to the United States" logically become meaningful, together, in a collective sense. Ye Editor has always considered "Success to the United States" as being a singularly effective toast; one could even speculate on Washington standing at a dinner on the evening of his election as president of the convention to present exactly that toast - - "Success to the United States". An earlier date is arguable if the title of Washington as head of the Virginia delegation might have been "president", but it would only be a matter of days, or weeks at the most.

Accordingly, ye Editor suggests the earliest *logical* date for the Washington "Success" token to be May 25, 1787; however, this bit of creative history is immediately shot down in flames by the fifteen stars on the reverse, and we must revert to Jeff Rest's 1792-1795 era.

The next question, now, is "What is the earliest date within the literature that the Washington "Success" token is mentioned or described? It is here that the drudgery of the library search begins, by whatever method!

A quick review of the books and related materials in the CNL library seems to suggest the year 1860. In 1860 there was published an anonymous 16 page hardbound booklet embossed on the cover *Coin in America* and below that "Harper 1860" This little publication was a reprint of material published earlier in 1860 in Harper's Monthly Magazine, Vol. XX, pages 469-479 (1860) and written by William Cowper Prime (1825-1905). This material later became the final chapter in W.C.Prime's *Coins, Medals and Seals* (New York, 1861) Harper and Brothers, Publishers. During 1971 and 1972 CNL reprinted this material, "Coin in America" which comprised Chapter VI from Prime's *Coins, Medals and Seals* serially in CNL No's. 30 through 34 as one of our "Databook" series. It is now available separately with sets of our back issues.

The discussion of the Washington "Success" token on the following page is reproduced from this 1860 booklet. We have

included Figure 25 and the accompanying text so that Figure 26 and text will remain in proper context regarding Prime's dating of the piece as "at or near this [1783] period.

Of the tokens of 1783 there are four varieties,

FIGURE 25.—WASHINGTON AND INDEPENDENCE TOKENS OF 1783.

of which we illustrate two only (Figure 25). The four may be distinguished easily thus: the first is the Washington and Independence token, with a large head laureated, and the reverse a seated figure, the legend being the words UNITED STATES. The second has a similar obverse, but the reverse resembles the cent of later years, the legend being ONE CENT in a wreath and around the wreath UNITY STATES OF AMERICA. The third has a small head on the obverse, and in other respects resembles the first. The fourth has the small head on both sides, the legend on one side WASHINGTON, on the other side ONE CENT. The cuts show the two heads.

FIGURE 26.—WASHINGTON TOKEN.

A very beautiful little token in brass also appeared at or near this period, of which we give an illustration from the only specimen in our possession (Figure 26). There are two other sizes of this token extant, one smaller than the other, and both smaller than this. The legends and devices are the same on all.

Prime's reverse sketch adds yet another puzzle to our overall problem because he shows the central device within the glory to be a Phrygian cap rather than an All-Seeing Eye; an understandable mistake perhaps if the artist worked from either of the specimens illustrated as Breen 1286 or 1288 in his *Encyclopedia*. Breen also noted that the All-Seeing Eye was "usually too weak to make out." Our Patrons are invited to add their comments and observations to this discussion. **JCS**

* * *

Here is another new inquiry.
This one from
Tom DeLorey of Blue Island, IL

AE-13 Dollar signs ($) on the shields of the Connecticut Coppers?

I have a serious question -- what are the symbols on the shields on the Connecticut Coppers that look like dollar signs ($) ?. I have asked several people and they do not know. Any suggestions from you or your readers?

from ye Editor

The answer to this question is quite straight forward. Those symbols are grapevines. They are taken from the Great Seal of the State of Connecticut.

The Great Seal of the State of Connecticut dates back to the year 1644 when a colonial seal was adopted for the Saybrook plantation.[1]

> "The seal of the Saybrook patentees was nearly circular in form, of about the size of a silver dollar, and bore for its design fifteen vines, arranged in three rows, the first of six, the second of five, and the lowest of four. Above them a hand, seemingly thrown forward from the clouds, held a pennant bearing the legend, Svstinet Qvi Transtvlit. There was a narrow but rather ornate rim ..."
>
> "... There have then, in the history of Connecticut, been three and only three great seals: that received from the original Saybrook patentees about 1644, and awkwardly reproduced after the overthrow of the Andros government, about 1690; that cut in 1711; and that now in use, the first die for which was cut in 1784."

[1] Endnote on page 1475

"The original motto has remained throughout unchanged, except that the words have been re-arranged; SUSTINET QUI TRANSTULIT being replaced in 1711, in the interest of better Latinity, by QUI TRANSTULIT SUSTINET. A human hand was represented near the motto in the first two seals, but disappeared in that of 1784."

"The symbol of the vine or the vineyard has been uniformly retained, though with a change in number, which was first made in 1711"

These quotations are from a speech by Simeon E. Baldwin, LL.D read before the society on November 22, 1909. Subsequently, in 1931 a new State Seal was adopted. On this the grapevines now number three, but the State Motto QUI TRANSTULIT SUSTINET (he who transplanted still sustains) remains on the pennant below the grapevines.

The change in Latinity format of the State Motto is similar to the change of NOVA CONSTELLATIO to CONSTELLATIO NOVA initiated by Walter Breen in his five point argument presented in CNL No. 41, pages 453-454.

Another interesting and numismatically related use of these same grapevines is to be found on the cartouche on Abel Buell's great New and Correct Map of the United States of North America published in New Haven in 1784 (Original in the New Jersey Historical Society). Somewhere within this cartouche can be found almost everyone of the various symbols used on the Early American Coinages, the Grapevines, the Fugio Sun, the Phrygian (Liberty) cap, etc. & etc. **JCS**

[1] Baldwin, Simeon E. The Seal of Connecticut, *Papers of the New Haven Colony Historical Society,* (New Haven CT, 1914) Vol. VIII, pages 82-108.

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The Editor's Roundtable

Here is an interesting query that we recently received from:

Robert D. Jeska
14060 Enzian Road
Plainwell, Mich. 49080

I am a researcher and author on the subject of early American firearms. In collecting data for my book on the first pistol contractor for the United States, Simeon North, I discovered a heretofore unknown connection between the first Chief Coiner of the Mint, Henry Voight, and Simeon North.

There is reason to suspect that the first pistol contract made by the United States was actually made with Voight, who subsequently may have sold the contract to North in April of 1799.

My object in writing to your organization is, obviously, to learn if any of your members have any information to confirm this suspicion. If you have a news letter or journal would you please put the question to your members with the request that they contact me by letter (along with an answer to the journal if they desire).

I assume that this type of historical discovery is within the scope of your organization. I have recently sent copies of my book to both the New York Public Library and the New York Historical Society Library where your members should soon be able to view it. If a connection between Voight and the contract is confirmed, I shall be happy to donate a copy to your library.

The book is titled;
Early Simeon North Pistol Correspondence with Comments by Robert Jeska
Library of Congress #93-94190

If any of our CNL Patrons can assist Mr. Jeska, please write directly to him. Early American Technology has always been a special related interest of ye Editor and while this inquiry is a borderline topic to our field of interest, it is close enough to be worthwhile. **JCS**

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Included in a recent Stack's catalog — their Public Auction Sale of March 22/23, 1994 — was a "Plea for Reason" inserted by cataloger Michael Hodder. It was included within a lot of 42 Massachusetts silver coins attributed by Noe and Crosby designators. It is not often that catalog comments are deemed worthy of bringing to the attention of our Patrons, but this is an exception. Comments from our Patrons will be appreciated. **JCS**

A Plea for Reason

When Sylvester Crosby catalogued the Massachusetts silver series he assigned numbers to obverse dies and letters to reverse ones. If he found a significantly unusual die state worthy of special notice he indicated it by adding a letter to the obverse die number or a number to the reverse die letter. Thus, Crosby could have Cr.6a-E1 as a designator for the early state of what we now call Oak Shilling Noe 10. When Noe came to revise Crosby's work, for some unknown reason he decided to assign a single identification number to each die combination and if he found an unusual state of those dies he gave that another, different number. Thus, in Noe's system Oak Shillings Noe 6 and 7 are the same dies in different states, as are Noe 10-12. All the Oak Twopences are from the same dies, but Noe gave them five different numbers, 29-34.

What this has meant for collectors is, at times, absolute chaos. At its worst, there is sometimes uncertainty about a coin's exact die states and thus its appropriate Noe number. For cataloguers and researchers, Noe's system has meant inventing some of the most absurd numberings in all of numismatics. Oak Shilling "Noe 1.1" is actually an earlier state than Noe 1, but Oak Threepence "Noe 28.5" is later than Noe 28! And what is one to make of "Noe 6.1," an earlier state of Noe 6, or "Noe 6.1.1," which is earlier than "Noe 6.1"? If Henry C. Miller had followed Noe's lead and catalogued Connecticut coppers in the same way, we'd have well over 1,000 different so-called Connecticut varieties to deal with.

It's really time that Massachusetts silver collectors and researchers abandon Noe's prohibitively tight and exclusive system of numbers and return to something like Crosby's obverse and reverse designations. Crosby's system was flexible enough to allow for newly discovered die states to be incorporated without comically deforming it. His system also allowed us to recognize at a glance which varieties shared common dies, and how those dies progressively decayed when they did. Noe's system is the one we all use and we all complain about it. What a shame it would be if simple inertia or commercial allegiance stopped us from fixing something that is badly broken. **MJH**

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A new Fugio 17-T has been discovered by CNL Patron Steve Tanenbaum. We do not yet know the weight or have a photograph, but both have been requested from Steve. CNL Patron Jeff Rock reports that the specimen is a nice VF with some minor reverse scratches, normal die alignment (coin turn) and, in McLaughlin's nomenclature is an Obverse State 4 and Reverse State 3.

This new combination of previously known dies fits perfectly into Deck 2 of ye Editor's Fugio Isometric Die Interlock Chart which appears in CNL No. 36, page 378. The lower portion of the deck does need to be rotated 180° about Obverse 9 but when

this is done the new combination forms a perfect parallelogram from 17 to T to 9 to S and return to 17.

In Note 4 on CNL No. 31, page 327 ye Editor pointed out that combination 7-T appeared to have both started and ended the 7-T, 9-T, 10-T & (again) 7-T sequence. It is now necessary for someone to determine how the 17-T combination fits within this sequence, and specifically whether it precedes or follows the final 7-T diestate combination. Donald Scarinci has made a first attempt in the September 1994 *C4 Newsletter* to sort this out but has a way yet to go. It is not an easy problem to solve as both die clashing and die breaks must be considered.. **JCS**

from the INTERNET

the CNL e-mail address is 75021.172@compuserve.com

Here are reports from two of our CNL Patrons who attended the ANS Coinage of the Americas Conference (COAC) on Saturday, October 29, 1994 at the American Numismatic Society's museum, Broadway at 155th Street, NY, NY. The subject of this years COAC was "The Token: America's Other Money". Our two reporters, via the INTERNET, Daniel Freidus and Wayne Homren were also presentors of papers. Their reports are as follows and consist of a personal diary as well as short summaries of papers of interest to CNL Patrons.

From: INTERNET:homren@cgi.com

Subj: **Personal COAC Mini-Diary**

I thought I'd post a mini-diary of my experiences this past weekend at the 1994 Coinage of the Americas Conference (COAC) at the American Numismatic Society (ANS).

This was the 10th annual COAC, and the first I've attended. They are held at the ANS headquarters in New York (155th and Broadway). They had the largest turnout ever; I'd guess about 60 people were there.

I won't rehash the agenda since that will be printed in the coin papers. It was a pleasure to hear presentations from such top-notch researchers as Dan Friedus, Dave Bowers, Bob Leonard, John Kleeberg, George Fuld, and Jules Reiver.

I arrived Friday afternoon to set up the slides for my talk. John Kleeberg gave me a whirlwind tour of the vault, throwing open cabinets and pulling out drawers full of gorgeous coins, U.S, foreign, and ancient. Next I stormed into the library, where librarian Frank Campbell pulled out some rare Pittsburgh numismatic ephemera at my request.

After checking into my hotel and taking a short walk in Central Park I met John Kleeberg and Bob and Janet Leonard for dinner at an Indian Restaurant on 72nd st. ANA Curator Bob Hoge and David Vagi walked in as we were finishing dinner. I stayed with Bob And David til we finally got our check at 11pm. I walked back to the hotel (The Excelsior on 81st St. - - nice place, and inexpensive for New York).

Saturday morning I put on my suit and hopped on the uptown subway. At the 157th Street station I ran into George Cuhaj, who recently relocated to Iola, WI to work for Krause Publications. Hadn't seen George in years. At ANS they had coffee and pastries waiting. Dave Bowers arrived. I gave him a book I'd been holding for him (Linderman's Money and Legal Tender) and sold him a very odd counterstamped Large Cent owned by a local dealer.

Many other old friends arrived: Barry Tayman, Smithsonian Curator Dick Doty, Jules Reiver, Paul Bosco, and others. I met James Lamb for the first time. Lately of Christie's, James and David Vagi had just last week announced they were going into business together as "Spink America", operating out of offices at Christie's in New York.

We all hustled into the auditorium for opening remarks and the first five presentations. From

12:30 to 2:00 we broke for lunch, which many folks enjoyed on the terrace in front of the building. It was a cool, but sunny, fall day.

When the afternoon presentations were done I hopped back on the subway with Bob Hoge, James Lamb, and David Vagi. We rode to Penn Station then walked to Keen's Chop House for the evening banquet. About 48 people attended. The meals were marvelous and the drinks were paid for, so lots of wine and conversation flowed. At my table were Henry Norweb, ANS Director Leslie Elam and his wife, Mr and Mrs. Donald Partrick, and Dan Freidus and his wife.

It was such a wonderful day I hated to see it end. The Leonards and I caught a cab back to the hotel around 11pm.

I had such a throughouly enjoyable time that I'm already planning to attend next year's COAC.

Wayne Homren
Pittsburgh, PA

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From INTERNET:freidus@umich.edu
& homren@cgi.com
A consolidated report.

Subj: **A Short Review of COAC Papers**

The 1994 Coinage of the America's Conference (COAC) was a great success. Between moving away from New York and then spending eight years in graduate school, I had been unable to attend any COAC except the first, in 1984. I was glad to be able to attend this year's and excited to be presenting my research on Higley coppers. The attendance was over 60, one of the highest for any COAC and terrific considering that the conference was being held on the same weekend as a major token show which drew away many collectors and dealers.

The first talk was mine, "Higley coppers: History and Die Varieties." I've gone through historical documents and found no contemporary statements to indicate that Samuel Higley made the tokens attributed to him. Circumstantial evidence is all there is. Perhaps convincing, but there's a need for more research on the historical background of the first coppers made in North America. I looked at the weights of the various varieties without detecting any significant patterns and also conducted neutron activation analysis (NAA) of four Higley coppers, ore samples from the Higley mine, and contemporaneous British coins; I also presented a die variety study listing 15 varieties and a summary of a census which will presented in more detail in the conference proceedings. The NAA work was in collaboration with Adon Gordus at the University of Michigan.

The only other talk which covered an item made during the period of most interest to CNL readers was John Kleeberg's work on "The Theatre at New York Token." He had found contemporary engravings of the theatre and showed that inaccuracies in the illustrations allowed him to demonstrate that the token was engraved not from life, but rather using a printed image as a model. I was still recovering from being the first speaker on the program mostly made up of well-known numismatists so no doubt I missed many other interesting points in John's talk.

Dave Bowers followed with an intriguing talk, "Two Coins in One: Large Cents with Interesting Counterstamps", in his inimitable style: very relaxed but stuffed full of information. He talked about the research process of identifying counterstamps as well as the stories behind some specific counterstamps. This was a common theme in most of the talks. It was also a day for presenting numismatics as social history: who made these things, why, how, and how do we know it.

Eric Newman was unable to attend, but Leslie Elam (Director of the ANS) gave the next presentation "The Promotion and Suppression of Hard Times Tokens" from Eric's notes. The most interesting part of this talk for me was a history of Low 54, the "Am I Not a Woman and a Sister" anti-slavery token. They were sold at $1 per hundred by an antislavery society in NY

with the hopes that buyers would spend them and spread the message. Newman tracked this by looking through newsletters the group had published.

George Cuhaj followed with his work on "Early New York City Transportation: Tickets and Tokens." Mostly about mid-nineteenth century fare tokens for horse cars and omnibuses, he had splendid maps of the routes of various companies over the years as well as data on the numbers of passengers they carried. Unlike most of us working with colonial coins or tokens, George could really document how these tokens fit into everyday life.

Similarly, Robert Leonard's work on "M.A. (A.M.) Abrahams and His Tokens" was a story of a Midwest merchant in the 1840s and 1850s. His tokens and city directory listing let Leonard follow him through his career, with only a few gaps. (The reversal of his initials in the title is a reference to what is presumably a diecutter's error.)

George Fuld gave a great talk on Civil War tokens, covering both the history of their manufacture as well as information on a number of interesting tokens and the wonderful collector's odyssey he and his father had with them.

Wayne Homren's talk on "John Gault and J.C. Ayer: Encased Postage Maker and His Largest Client" gave a great insight into two businesses: Gault's encased postage enterprise and Ayer's medicine empire. Wayne worked with researchers Bob Kincaid and Fred Reed to assemble information from diverse sources. Many previously unknown details of Gault's life were revealed, along with many interesting tidbits from Ayer family reminiscences.

Jules Reiver spoke on "Nineteenth Century Struck Copies of Early American Tokens." A great slide show of many copies, some deceptive, some not, the printed version of this talk will be of great use to anyone who ever ran across something they think is a copy but not listed in Kenney's CCJ article.

Dick Doty, of the Smithsonian, closed the program (Russ Rulau was unable to attend to give his presentation himself) with an excellent overview on tokens and on the fields covered in the various other talks.

There were also exhibits, most of which will remain available for viewing until early January, from the ANS collection, the ANA/Culver exhibit of civil war tokens, and some wonderful pieces loaned from the Groves collection (e.g. Low 54a "Am I not a Man and a Brother" and "The Wheele Goes Round" Higley copper) and a couple of other exhibits I apologize for not being able to recall right now, though I greatly enjoyed seeing them. I also put together a small exhibit on the Higley coppers, including three Higleys I was able to borrow and ore samples that I have collected from the site of Samuel Higley's mine. I also exhibited a number of copies and medals based on Higley's design.

Dr. Doty and the ANS are to be commended for having put together a wonderful conference. While most of the papers cover a time period later than the eighteenth century, I believe they will of interest to CNL readers because they show a type of research that would be nice to see for more early American material. Colonial documents are scarcer than those of the nineteenth century but, as many issues of CNL show, they are out there.

All in all, a terrific conference. I only wonder what topics will be covered in the future.

Daniel Freidus -- freidus@umich.edu
Ann Arbor, MI
&
Wayne Homren -- homren@cgi.com
Pittsburgh, PA

from the INTERNET

the CNL e-mail address is 75021.172@compuserve.com

To our CNL Patrons: Please send us YOUR e-mail address!
• JCS •